

## Waka Poetry and Preface based on Sightseeing Excursions on the Oigawa River during the Heian Period: Concerning the Succession of Authority<sup>1</sup>

平安時代における大堰川遊覧の和歌と序の表現  
—典拠の継承をめぐって—

Mayuko Yamamoto, Osaka City University

This presentation takes up the expressions of ‘Excursion on the Oigawa’ *waka* poems and prefaces of the Heian Period and wishes to consider the problem of the inherited authority of these expressions.

Chinese writing in the Heian Period was composed using the *Shirokubun* (四六文 (駢儷文)) (*shirokubun*; rhythms of alternating 4- and 6-character lines) structure. It has been suggested that one of the characteristics of *Shirokubun* is that it unfailingly uses authority-based phrases. On the other hand, it is known that Heian Period *waka* ingested *Shiku* (詩句) and *Shigo* (詩語) from Chinese poetry. It is conceivable that there is authority also for the adoption by *waka* of words and lines from Chinese poetry. Shosuke Oone has cited the reasons for *Shirokubun*’s use of authorized phrases as being ‘to beautify expressions, to hold persuasive power over the reader, and to enable the author to express a twin world of classics and the self.’

It goes without saying that authority must also be understood by the reader of the work. Where the season, place and person are the same, it may be considered the new work must have been created based on the same authority.

The Oigawa is a river flowing from north to south in the western suburbs of Heiankyo. In the Heian Period, together with the Sagano and Arashiyama areas on the city’s periphery, it was one of the areas the nobility of the capital often visited for excursions. A comparatively large number of works, resulting from sightseeing on the Oigawa, remain. I would like to proceed, based on the hypothesis that authority for the expressions has been successively passed down, with a re-reading and study of these works.

Throughout the Heian Period, what exerted a major influence on works composed as a result of excursions on the Oigawa was the imperial visit by the Emperor Uda (宇多天皇) to the Oigawa, held in the *Kōchō* (後朝) of the ninth day of the ninth lunar month, in the seventh year of the Engi Era (AD907). This imperial visit inspired the writing of Chinese poetry composed with nine themes, as well the creation of *kana* prefaces and *waka* (hereafter known as *Gyokoshiika* 行幸詩歌) based on the same themes.

---

<sup>1</sup> A tentative English version of the author’s speech script

The themes of these imperial visit poems consist of the ‘Odes to Nine Vistas (眺望九詠)’ and are arranged in 3-letter groups (‘Afloat on autumnal waters (泛秋水),’ ‘Akiyama viewed (望秋山)’). The authority for the sequence of themes (‘mountain’ and ‘water’) are found in the first passage of the ‘Yongye pian’ of the Confucian Analects (論語・雍也篇). According to the authority in this first paragraph, the sponsor of the excursion can be considered as a laudable wise or virtuous man. In the ‘Oigawa Gyoko Waka-Jo (大堰川行幸和歌序),’ written by Ki no Tsurayuki (紀貫之), mountain and water are expressed in counterposition to each other. Examples of the influence of this expression of counterpoised mountain and water are the *waka* preface and *waka* of Minamoto no Michinari (源道濟), written from the fifth year of the Kanko Era (AD 1008) onward. Apart from these, there are many instances of works on excursions on the Oigawa which consist of poems that bring together both mountains and water in their composition.

Next, taking up the *waka* chanted first at the imperial visit with the theme ‘泛秋水,’ I would like to consider the inheritance of authority concerning the appearance of the same persons and seasons in the works.

秋の浪いたくな立ちそおもほえずうき木に乗りてゆく人のため (躬恒集IV [一二])

“Autumn waves, do not rise excessively for the sake of those not expecting to ride rafts.”

‘Ukiki (うき木)’ signifies ‘raft.’ ‘Floating wood’ is generally understood to be an expression authorized in the ‘Sensa Narrative (仙查説話).’ Regarding ‘floating wood’ in the aforementioned Mitsune-shu, it is suggested in the ‘Hakubutsushi (博物誌)’ (Vol. 10) that this authority is based on the Sensa Narrative, whereby people who lived on the seashore would dubiously observe the coming and going of rafts, believing them to ascend to the Milky Way and return after encountering the Altair.

In addition, it has been indicated that the phrase ‘for those who do not look to ride floating wood’ from the Mitsune *waka* and the third verse of the Chinese poem with the same theme (‘will involuntarily become the guests of the stars’) bear, on the basis of phraseology, a close resemblance to each other. An existing Chinese poem with the theme ‘泛秋水’ is a seven-word quatrain by Fujiwara no Sugane (藤原菅根). The contents of this poem are as follows: the narrator saw a nymph-like dancer yesterday at the Imperial Palace. Notable was the sight of her serving at the banquet on the ninth day of the ninth lunar month, and performing the melody ‘Rainbow robe of feathers.’ Today he admires the evening mist, rising at the Oigawa. Unexpectedly, it is as if he has become someone visiting the Milky Way. He boards the boat and, in the faint dark of evening, crosses the sky reflected in the water.

The special feature of the Emperor Uda’s imperial visits, beginning in the first year (AD889) of the Kanpyo Era and lasting until his death, is that they were a series of poetic

banquets held on the morning following the ninth day of the ninth lunar month. The expressions of poems and prefaces devoted to an imperial visit can be considered to have a profound connection with those of the Chinese poems created at ninth day of the ninth lunar month poetic banquets held prior to that time. There is a work by Sugawara no Michizane (菅原道真), composed in praise at the Oigawa poetic banquet hosted by the retired Emperor on the same day of the same month 10 years before the Emperor Uda's imperial visit (that is, in the 9<sup>th</sup> year of Kanpyo – AD 897) that has as its theme 'Enjoy at ease the autumnal waters (閑居秋水を楽しむ)'. This work and the first theme of the 907 imperial visit poems, 'Afloat on autumnal waters (泛秋水)' contain the same words, 'autumnal waters (秋水)'. Moreover, there are expressions in the 17<sup>th</sup> phrase of the Michizane poem that are authorized in Sensa Narrative.

The work by Michizane from the ninth day of the ninth lunar month in the 9<sup>th</sup> year of Kanpyo consists of a poetic preface and an eight-line, seven-character poem. The preface's paragraph① states the meaning of the theme 'Enjoy at ease the autumnal waters.' ②describes the waterside scenery of the Suzakuin Temple, hosting the poetic banquet, likening it to picturesque regions of China. ③ goes on to describe the people at the waterside, and their actions can be thought to be woven into the poem's theme. Finally, ④ records the link between the scenery of the ninth day of the ninth lunar month and the thoughts of the author Michizane, turning back to the past.

With regard to the 4-4-3 line 'Autumnal Water,' it is suggested that the thoughts expressed 'Qiushui pian' of Zhuangzi (莊子) tell of the mood of the retired emperor. There is also 'Qiuxing-fu (秋興賦)' anthology (Vol. 13 of Wen Xuan 文選) of the Chinese poet Pan Yue (潘岳). Pan Yue, in one passage at the end of the Qiuxing-fu, after singing of 'Cleansing myself in the clear flow of the seething autumn waters, frolicking with the smoothly swimming fish,' concludes by saying 'sauntering through the neighborhood of mountains, living as I like in this world of men, enjoying myself light-heartedly, I take my leave of this life.' The Qiuxing-fu became the work of authority for poems at the ninth day of the ninth lunar month court banquets from the time of the Emperor Saga onward. The words 'autumnal waters' were known as a term used by Zhuangzi. In addition, the coda to the 4-4-3-line poem compares the waterside of Suzakuin Temple to the waterside of the pure world of the Milky Way. This coda takes the 'Sensa Narrative' as its authority.

The entire 4-4-3-line work, on the basis of the theme 'Enjoy at ease the autumnal waters,' takes the 'autumnal waters' associated with Zhuangzi, that is to say, develops the image of a luxuriant autumn's waters, based on the expressions of the Qiuxing-fu, and can be said to depict the scene of the ninth day of the ninth lunar month poetic banquet as an embodiment of the thoughts of Zhuangzi. Imperial visit poems also featured this type of 4-4-3 structure and used the same 'autumnal waters' in their themes and, accordingly, it may be considered necessary to view the expressions of imperial visit poems as also being based on the authority of Zhuangzi.

First of all, I would like to look at how the authority of the Sensa Narrative was used up until the Oigawa imperial visits. From the ‘Kaifusou (懷風藻)’ onward, poems using the Sensa Narrative were frequently sung at entertainments like the Oigawa imperial visits held by emperors and retired emperors. The association of the ‘Ten Poems on Kayou (河陽十詠)’ from the second volume of the ‘Bunkashureishu (文華秀麗集),’ chanted for the Emperor Saga (嵯峨天皇), with the Oigawa imperial visits by way of the common feature of three-character themes is suggested. Among these, there is the theme ‘A ship on the river (江上船),’ an imperial poem that uses the Sensa Narrative, and the choral poem with the same theme composed by Nakaoou (仲雄王). These poems, together with the Sensa Narrative, use terms from Zhuangzi and Laozi (老子). The separate world reached by the raft of the Sensa Narrative is depicted in these choral poems as a world of Lao Tzu and Zhuangzi.

Based on these examples, the expressions based on the Sensa Narrative in the 4-4-3-line coda of the ‘Kankebunso (菅家文草)’ act as mediator in binding the poetic banquet venue to the world of Zhuangzi’s thought and can be considered as using ‘floating wood.’

The successors to those 4-4-3-line expressions are the imperial visit poems ‘Ukiki’ and ‘Someone visiting the Milky Way (星漢の客).’

Furthermore, focusing on the term ‘floating wood’ in Mitsune’s *waka* and that of ‘hollow ship’ seen in the 4-4-3-line preface ①, we can see that these two terms were used as authority in the entourage of the Emperor Uda.

Surrounding the emperor, the ideal stage for becoming a sage was expressed as floating on water, an expression - that is to say the ‘hollow’ or ‘unbound ship’ - accepted as based on the authority of Zhuangzi. Expressions based on these terms were repeated. First of all, in the ‘Chisatoshu (千里集・句題和歌),’ in order to chant the line ‘hollow ship,’ the term ‘floating wood,’ based on the Sensa Narrative is used. In addition to the shared expression ‘floating in water,’ ‘hollow ship’ expresses an unbound mood and the hermit circulating between heaven and earth, while ‘floating wood,’ communicates an image of autonomy, which, based on the expressions from the Sensa Narrative used by the ‘Ten Poems on Kayou, in terms of attaining the world of Lao Tzu and Zhuangzi, is what can be thought to have been chanted. Furthermore, Michizane’s 4-4-3 structure, with the theme ‘Enjoy at ease the autumnal water,’ uses in the preface the term ‘hollow ship,’ expressing the retired emperor as a sage, while the coda of the poem, using the Sensa Narrative, depicts the poetic banquet venue as a place attaining the world of Lao Tzu and Zhuangzi thought. The first part of Mitsune’s poem (‘Autumnal waters, do not rise’), chanted under the title ‘Afloat on autumnal waters’ at the Oigawa imperial visit, faintly suggests the image of Zhuangzi’s rich, autumnal waters. This song, which chants the words ‘floating wood,’ uses as its authorities the preceding ‘Chisatoshu’ and 4-4-3-emulating Sensa Narrative, and it can be understood that the Oigawa, visited by the emperor, is portrayed as a venue appearing as a place shaped by Zhuangzi’s thought.

To sum up, taking up the Oigawa imperial visit in the seventh year of Engi, from the viewpoint of inherited authority unifying persons and season, I have attempted a re-reading of the works.

The first theme of ‘Afloat on autumnal waters,’ applied to both Chinese poems and *waka* at this imperial visit was not a theme taken from an actual scene of a boat afloat on the Oigawa during an imperial visit. The theme ‘Autumnal Waters’ refers to the Oigawa imperial visit and the history and succession involved in the poetic banquet on the day after the ninth day of the ninth lunar month, and suggests that the works at the corresponding banquet in the ninth year of Kanpyo, when the emperor abdicated, the Kankebunso and the 4-4-3 ‘Enjoy at ease the autumnal waters’ exerted a strong influence on the imperial visit poems. The depiction by the 4-4-3 theme ‘Autumnal Waters,’ with Zhuangzi as its authority, of the poetic banquet venue as a place embodying Zhuangzi’s thought can be considered as orientating the expressions of imperial visit poems toward the same theme. In accordance with the works’ expressions, the 4-4-3 structure, using the Sensa Narrative’s image of the raft reaching the Milky Way, depicts the poetic banquet held on the morning after the ninth day of the ninth lunar month as a place attaining the world of Zhuangzi’s thought. It is conceivable that imperial visit poems inherited this type of expression.

Moreover, focusing on the words ‘floating wood’ in the imperial visit *waka* based on the Sensa Narrative, it can be considered that the Narrative overlays its own content on the authentic, ‘hollow ship’ precedent taken from Zhuangzi’s thought (in which a 4-4-3 structure is visible), and this is incorporated in the expressions surrounding the emperor. The ‘hollow ship’ and the ‘unbound ship’ are words expressing the ideal stage of sages, and expressions based on these words were repeated in the vicinity of the emperor. If one does not consider these elements based on Zhuangzi, is it not the case that one’s interpretation of Chinese poems and the common themes they share with chanted *waka* will be insufficient?

山本真由子「平安時代における大堰川遊覧の和歌と序の表現―典拠の継承をめぐって―」

【参考資料1】延喜七年（AD907）大堰川行幸―題「泛秋水」の漢詩・和歌

〔漢詩〕

泛秋水

秋水に泛かぶ

藤原菅根

昨朝北闕見神仙

昨朝北闕に神仙を見る

《重陽侍宴觀奏霓裳羽衣曲》

《重陽に宴に侍り、霓裳羽衣の曲を奏するを觀る》

今日西河賞晚煙

今日西河に晚煙を賞す

不覺応為星漢客

覺えず応に星漢の客となりしなるべし

舟行暗渡水中天

舟行暗きに渡る水中の天

〔和歌〕

波の上を漕ぎつつゆけば山近み嵐にちれる木の葉とやみむ

（新拾遺集・卷第十八・雜歌上1670・貫之）

この川に木の葉と浮きてさしかへり身は今日よりぞ水馴れ初めぬる

（躬恒集11）

秋の浪いたくな立ちそおもほえずうき木に乗りてゆく人のため

（躬恒集12）

いつかたかとまりなるらむ山風の払ふ紅葉にふなまどひして

（是則集14）

いろいろにかけるころもを秋の水紅葉ながすと人や見るらむ

（賴基集21）

秋ふかくうかべる水のふかければ山をよきてやそこを見るらむ

（忠岑集93）

※大堰川行幸詩の本文は、後藤昭雄氏「漢詩文と和歌―延喜七年大井川御幸詩について―」（同氏『平安朝漢文文献の研究』吉川弘文館・平成五年、初出昭和五十九年）に拠る。訓読については私に改めたところがある。

※行幸和歌の本文は、『新編国歌大観』に拠る。是則集の第五句は、『大井河行幸和歌考証』により本文を次のように改めた。「はらふやまぢに」↓「はらふ紅葉に」

【参考資料2】貫之・大堰川行幸和歌序

〔第一段〕あはれわが君の御代、なが月のこゝぬかと昨日いひて、のこれる菊見たまはん、  
またくれぬべきあきをお<sup>(を)</sup>しみたまはんとて、月のかつらのこなた、春の梅津より御舟よ  
そひて、わたしもりをめして、夕月夜小倉の山のほとり、ゆく水の大井の河邊に御ゆきし  
給へば、久かたの空には、たなびける雲もなく、みゆきをさぶらひ、ながるゝ水ぞ、そこ  
ににこれる塵なくて、おほむ心にぞかなへる。

〔第二段〕いま御<sup>み</sup>ことのりしておほせたまふことは、秋の水にうかびては、ながるゝ木葉と  
あやまたれ、秋の山をみれば、をりひまなき錦とおもほえ、もみぢの葉のあらしにちりて、  
(く＊) もらぬ雨ときこえ、菊の花の岸にのこれるを、空なる星とおどろき、霜の鶴河邊  
にたちて雲のお<sup>(を)</sup>るかとうたがはれ、夕の猿山のかひになきて、人のなみだをおとし、た  
びの雁雲ぢにまどひて玉札<sup>たまづさ</sup>と見え、あそぶかもめ水にすみて人になれたり。入江の松いく  
世へぬらん、といふ事をぞよませたまふ。

〔第三段〕我らみじかき心の、このもかのもとまどひ、つたなきことの葉、吹<sup>ふ</sup>風の空にみ  
だれつゝ、草のはの露ともに涙おち、岩波とゝもによるこ<sup>(はい)</sup>ばしき心ぞたちかへる。この  
ことの葉、世のすゑまでのこり、今をむかしにくらべて、後のけふをきかん人、あまのた  
くなわ<sup>(は)</sup>くり返し、しのぶの草のしのばざらめや。

※『古今著聞集』（永積安明氏ほか校注『古今著聞集』（巻十四・遊覧第二十二479）日本古典文学大

系・岩波書店・昭和四十一年）に拠る。（＊は『大井河行幸和歌考証』によって補う。）

【参考資料 3】寛平九年（AD897）重陽後朝の『菅家文草』の作品（巻第六・四四三）

①閑居屬於誰人、紫宸殿之本主也。秋水見於何処、朱雀院之新家也。非智者不樂之、故得我君之歛脱履。非玄談不説之、故遇我君之逐虚舟。

②観夫月浦蕭蕭、分鏡水而繞籬下。砂岸爛爛、縮松江而導階前。

③況乎垂釣者不得魚、暗思浮遊之有意。移棹者唯聞雁、遙感旅宿之隨時。

④嗟乎、節過重陽、殘菊猶含旧氣。心期百歳、老松弥染新青。風月同天、閑忙異地。臣昔是伏奏青瑣之職。臣今亦迫從緑蘿之身。彼一時也、此一時也。形骸之外、言語道斷焉。任放之間、紙墨自存矣云爾。謹序。

聞昔瀟湘逢故人      聞くならく      昔      瀟湘せうしやうに故人に逢へりと

在今樂水詎為新      在いま今      水を楽しぶ      詎たれか新しとせむ

夜魚宿処投心緒      夜の魚      宿る処      心の緒を投ぐ

秋月浮時洗眼塵      秋の月      浮ぶ時      眼の塵を洗ふ

潭菊落粧殘色薄      潭菊      粧ひを落して      殘んの色薄る

岸松告老暮声頻      岸松      老いを告げて      暮の声頻なり

池頭計会仙遊伴      池頭に計会す      仙遊の伴

皆是乗查到漢浜      皆これ查に乘じて漢あまのかは      の浜に到りなむことを

※『菅家文草』の本文・作品番号は、川口久雄氏校注『菅家文草 菅家後集』（日本古典文学大系・岩波書店・昭和四十一年）に拠る。